

METHODOLOGY OF INSTITUTIONALISED TEACHING OF MUSIC

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Introduction

Music is growing today in India in volume and scope as never before. It is performed as art music, the so called 'Classical' music, viz., Karnataka and Hindustani; a third form, Odissi, is beginning to vociferously register its claim to be designated as 'classical' music on par with these; we have orchestral music, 'light' classical music, folk music, dance music, group music, religious music, traditional music (Sampradaya), stage music, film music, jazz music etc. In fact, we have almost a surfeit of music; it is thus expanding-nay-exploding in every direction, since Independence.

Growth is healthy and productive only if planned, regulated and controlled. In the case of learned or acquired skills, this may be achieved by teaching. It is sad to have to say that by and large we in India have failed in recent times to give conscious and concerted thought to music teaching; it is not that we are not aware of the aesthetic and extraesthetic especially sociological and educational values of music, that is one of the most potent forces of emotional integration which are available to us. Yet we have done little or nothing to systematic music education all these years. Music is taught by hundreds of thousands of men and women on individual enterprise, in thousands of private music schools, many major institutions; it is taught in many Indian Universities at undergraduate, graduate, post-graduate and doctoral levels. Some university music faculties have celebrated and some others are about to celebrate their Silver Jubilees. But we have not even defined or explicitly stated the aims of music education, the principles and philosophy of music education, the psychology of music education, the form and content of music education, methodology of teaching Indian Music, techniques of assessing aptitude and performance etc., etc., aligned with the immediate history, needs and aspirations of the society and culture which have generated this music. I pointed out this desideratum as long ago in 1974 during the Sixth music conference of Bangalore Gayana Samaja. My voice was probably too feeble. There are several circumstances leading to this situation: to mention a few, music teachers, even in academic institutions, are over-whelmingly performance oriented, the departments or faculties, till recently, lacked an atmosphere of enquiry or investigation, the Universities lacked in their heads or governing bodies, men and women of vision and perspectives. The situation is now more encouraging. There is a great deal of new and young blood in the music and dance faculties with rich academic background; an atmosphere of enquiry and academic thought now pervades most of these institutions.

Methodology-1 Teaching

This paper assumes of the following concepts of methodology, institution and teaching.

Method is any procedure which applies some rational order or systematic pattern to diverse objects. It is the orderly sequence of procedures employed to attain a goal. It is a mode or rule accomplishing an end, orderly arrangement, it is a way doing anything according to a regular plan, a system in doing things or handling ideas.

Methodology is the science of method, a scientific procedure. It also connotes a system, body or critique of methods. In the context of education, methodology has the following connotations: the science of method; being methodical; the philosophy of the teaching method; discussion of nature, role and kinds of method; orderliness; procedures carefully followed according to prescribed methods.

Lexically, teaching is to show how to do something; to give lessons in, to give lessons to, to provide with knowledge or insight. This accords with the earlier definition of teaching as a bipolar process between the teacher and the subject matter in which the teacher was a giver and the student a passive recipient. But contemporary thought holds that teaching is a triangular process between teacher, subject matter and the pupil. It is now eclectically defined as a process of imparting knowledge, information, insight and skills, of motivating and guiding the students to learn through their own activities of training their emotions and developing their powers and capacities so as to enable them to adjust to their environment and to integrate themselves naturally and adequately with their society. Thus education is no longer a process of teaching alone; it is now teaching-learning, since these two are inseparable. For a lesson is not taught till it is learnt.

This paper proceeds on the following educational axioms: Any teacher and any student are only as good or as bad as the teaching methodology used. The maturity of discipline is gauged by the spread of methodological sophistication among its practitioners.

Institutionalism

What is institutionalised teaching of music? Does it mean group instruction in an institution or that teaching is institutionalised? To me, institutionalised teaching means teaching which has all the benefits and advantages of an institution which offers different coordinated areas of the given discipline, expertise and skill in each area, organisational and administrative facilities, opinion in different styles, academic outlook, well defined curricula, time bound goals, perspectives and special focusses, convergence of different areas and products of learning into a clearly defined objective or aim, the build up from reductionistic, stratified disciplines into the pyramidal apex of the end product of education etc., etc. Of course, it may mean both. It is in this sense that I take the phrase in this paper.

Institutionalised teaching is applicable to both mass music education i.e., training in general musicianship and to specialised education i.e., training in professional musicianship. The former implies the form of music which is simpler and more accessible to the common man than art music, in which he may personally participate and which prepares him for studying or appreciating art music. The Samuhika Sangeetha Seminar organised by the Varalakshmi Academy in Mysore in 1956, which I served as the general secretary, was a pioneering effort in this direction. Mass music education also implies a form of music which is imparted both as an

aesthetic instrument and as a vehicle for socio-cultural and other ideational or conceptual content and is imparted at various levels in class-rooms at schools. I have discussed both elsewhere. This paper will limit its discussion to the teaching of art music in institutions. Institutions may be private, with one or more musicians, with or without the administration by a group of private persons; they may be public institutions or government institutions. They may address themselves to training students to degrees or diplomas offered by themselves or offered by other agencies such as the government, universities or other affiliating institutions. In the present paper methodology of music teaching will be considered in such institutions which impart music education at specialised, advanced or professional level. The concepts, "ideas, thoughts and views presented here are designed to align with contemporary thought and trends in teaching methodology in general education, both in India and abroad.

Group Instruction Vs. Individual Instruction

Before examining the aims, objectives, procedures, devices etc., of institutionalised teaching, it is pertinent to compare briefly group instruction in music with individual instruction. For, such comparison offers the merits and demerits of each and suggests a mode of blending the best and avoiding the worst in both.

The advantages of group instruction are much the same as in general education: The students share the same, common educational experience; teaching and learning both become co-operative processes and the pupils learn also from other pupils besides from their teacher. Time and energy may be economised in group teaching. Such savings can be channelled into other efforts which buttress the central process of learning. Collective teaching uses the herd instinct in the individual and coheres the students with common interests, and provides incentive especially in such cases where the student tends to withdraw into himself or herself or is not sufficiently self assertive. Group teaching promotes enthusiasm and interest. Both are infectious, especially when engaged together in the same work. Such enthusiasm acts as a spur to the individual effort which is necessary in all forms of work, and more so in learning. A group receives a suggestion in inspirational and appreciative learning, and has the advantage of stimulating different students differently and this has a pronounced significance in the teaching of creative skills and attitudes as in music. Group instruction also promotes cooperation and healthy competition among students.

Some of the demerits of class-room teaching may now be mentioned. This method assumed the existence of an average student to whom the teaching is addressed. Such an average student is only a myth. It also assumed that every student in the same class has the same needs, aptitudes and abilities which is totally untenable. For, they differ in their mental, physical, social cultural resources; they differ in their capacity for grasp of knowledge, in their character, their interests and attitudes; in other words the internal and external resources of each of the student differs from those of every one else; and the class is not a single unit. Therefore the weak student in the class suffers the lack of attention and care of the teacher; both extremes of the student spectrum become passive since the teacher tends to concentrate on the mythical middle, and this tends to take away the sense of responsibility of showing progress to the teacher or to themselves. Very clearly, it is difficult, if not impossible, for all

students to receive equally the benefit of individual attention and care, therefore some receive less and some more than their capacities. A very important demerit of this system is that an intimate relationship and rapport cannot be sustained between teacher and every student. The quality of learning therefore becomes non-personal or even impersonal, which is inimical to effective and enduring learning. Yet another serious defect is that the student is exposed to an admixture of styles and schools at the cost of continuity or purity of traditions. Another difficulty is that individual effort is not properly promoted, recognised approved or encouraged so that the individuality or originality cannot find optimal expression.

In India, individual instruction has been developed over several centuries in every kind of learning under the name 'Guru Kula'. It is coeval with vedic studies and continued till recently in music education. It had several great merits. Some of the most important of these were as follows: The teacher had the option of selecting only the talented and involved student. The student became merged into the household of the guru and was accepted with affection, so that there was a constant, continuous contact with and exposure to the teacher's style, method of teaching and way of life. Thus music was not merely the acquisition of a skill or living, it was integrated into the whole life pattern. Since the pupil lived with the teacher and his family, the resources, attitudes and preparations developed in an atmosphere charged with music, the student learnt as much by observation and listening when his guru performed or taught other students, as by direct lessons. He was protected against admixture of styles of other musicians or teachers till he matured in the guru's own style or school. Fee was not the major consideration in the relationship between guru and shishya. He did not rush to the performing platform till he was fully ripe for it, and he gained recital experience, methods and techniques when he accompanied the guru. The system provided for differences in degree of aptitude and capability in students; it also provided for differences in individual needs, interests and rates of learning. The teacher could confer individual attention and care on each student according to his own individual merits and demerits and trained him at a pace and in a way which was optimally best suited to him. Hence there were full opportunities for individual, original expression in each student within the format of the guru's own musical personality and style i.e., there was diversity in unity, so that talent, tradition and style were not regimented into monolithic uniformity. The most important benefit of this system is that the student develops an intense self-involvement and commitment to music, as well as in-depth study. He also develops an intense loyalty to both teacher and music. The system thus successfully avoided the mythical average student.

Teaching methodology in the West has discovered in recent times, what is called the individual work method. This is practised at the secondary and higher levels in variations such as the project method, Dalton's method, Huristic method etc., each with its own advantages and disadvantages. These methods are based on the principle that it is the student, not the teacher who is the centre of education and that he must learn at his own pace according to his own capabilities and resources, giving free play to his own originality. This method also offers numerous opportunities for the teachers for their professional development because it presents numerous problems

which need to be solved. However, this method is uneconomical, very demanding of the skill, patience energy and time of the teacher. Often, the students faced with problems hesitate to approach the teacher for help in the fear of appearing stupid. Therefore many weaknesses pass unnoticed; students who shirk work or lack initiative tend to postpone attempts to solve their problems. Its success depends to a large extent, also on the excellence of equipment and materials which the institution can acquire. By and large, this method has failed in institutions engaged in the teaching of specialised or professional music.

Aims and Objectives of Music Teaching

The aims of teaching music applied to individuals or groups are manifold. Some of these many now be enunciated.

Music teaching should prepare the student for life; music should permeate the whole fabric of his/ her life so that it helps in understanding, appreciating and enjoying life in its entirety, i.e., living a full life. It must also prepare him when for a living i.e., a vocation, if he so chooses to become a professional. It should develop character and cultural values. It should promote an equilibrium between his head and heart. It should serve to develop fully the personality of the individual morally, intellectually and emotionally.

It should help the music aspirant to integrate himself/ herself naturally and easily into the society to which he belongs. It should help him to attain spiritual elevation. thus the student should be aware of his position in society and actively fulfil his role therein. He should also be aware of the role of music in the mosaic of national culture and international understanding and harmony. The teaching of music should conform to both its theory and practice and to the distinguishing characteristics of national culture.

The aim of music teaching should be the all round development of the student in respect of performance, creativity (composing) intelligent appreciation, history of music, musicology, teachership, comparative musicology, musical criticism etc., with an intensive specialisation the area of his/ her aptitude, inclination and capability; for it recognises individual differences in students and caters to their different needs, interests and abilities. In institutionalised music teaching, the teacher does not play a domineering role. He/ She serves as guide, friend and stimulant helping the student to harness all the inner resources to coverage into a meaningful, fulfilled musical personality. The teacher is skilful and unobtrusive, rendering the process of learning one of a joint venture, adventure. He helps the student correlate all the various aspects of the music education into a unified experience. He instils independence thinking, initiative, self confidence and self-reliance in both performance and creation.

All teaching whether for general musicianship or for specialised or professional musicianship has for its objective the development of skills and abilities in the trilogy of performance, composing (creativity) and appreciation (analysis). This is referred to as comprehensive musicianship by music educators in the U.S.A. The objective of music teaching is two fold. (1) to develop executive skill which has a productive application in composing, improvisation etc., and a reproductive application as in

mechanical performance and singing or playing by the ear i.e., skill and ability to express original ideas, thoughts and feelings in music and to express already composed music imitatively by memory or by ear. These are analogous to composing a poem, its recitation and narration. It should be noted that mere performance however skilled is similar to reading a poem; it does not include creation or appreciation. Secondly, music teaching has for its objective the imparting of a conceptual and ideational frame, discernment, musical sensitivity etc. In other words, teaching should be so designed as to impart not only the content but the formal foundations. General musicianship should form the basis for developing specialised or professional skills and abilities, such general musicianship includes some knowledge of comparative studies, history and evolution, structures etc., of music.

The Teaching Process

Direct learning and indirect learning are mutually complementary in any educational process. A successful teaching method in music should combine both such that there is a feed-back between them. Direct learning is an educational transaction between the teacher and the student where the lesson is presented and received directly. This learning is limited to the personal repertoire of the teacher and to the crowded curriculum which results in paucity of time. Therefore it should be supplemented by indirect learning through vicarious experience or symbolic experience. For example, the teacher should endeavour as far as is feasible to relate a song to the personal life of its composer, the literary, social, cultural, moral, religious, spiritual; musical and musicological climate in which he or she lived and flourished; the teacher and the student should attempt to analyse these factors for motivations which may be stimulated the composer to the literary and musical import of the song. A given raga or song or elaboration, may be similarly correlated to its reification or iconification if such contemplative descriptions (dhyana slokas) or ragamala paintings are available and the motifs therein analysed for the descriptive, affective, esthetic and technical parameters underlying the intersensory translations. Similarly the practical study of musical instruments may be related to the process of their manufacture, class - and member inter-relations acoustical characteristics etc. These two modes of learning should be interwoven into the fabric of teaching in such a way as to result in intrinsic motivation which may take one or more forms of incentive, praise, reproof, grading, award, competition etc. Extrinsic motivation may be induced by such devices as excursions to musical pilgrimage such as Hampi, Thiruvaiyyaru, Thiruvavur, Ettayapuram, Gwalior, Vrindavan and so on. The well spring of all motivation is of course, the teacher-student relationship.

Any methodical teaching of music, like its analogue in general education depends for its success on the following routes : from the known to the unknown, from the easy to the difficult, from the simple to the complex, from the concrete to the abstract, from the particular to the general, from analysis to synthesis, from the whole to the parts, from the psychological to the logical and from the actual to the representative or the symbolic.

All teaching procedures in music should cover three vital aspects of general or specialised musicianship viz., knowledge, skill and appreciation. Knowledge in music teaching means musicological knowledge and information relating to the

dhatu or matu. It is thus a process of intellection. The student is first prepared with a suitable introduction in order to motivate him to learn; the knowledge is then presented systematically with special regard to his needs and abilities correlating the parts to the lesson and the lesson with the discipline through extrapolation, integration and comparison. Then the knowledge generalised and the lesson is recapitulated; the whole process is interrelated with question, discussion, illustration etc.

Skill is acquired by the student through activity; it is learnt only when he fully understands the principles and implications of the activity in which he is engaged. It is gained by trial and error. It should be imparted in six phases viz., introduction or motivation, presentation, analysis of activity and elucidation of rules, practice, correction and corrected drill, application.

Knowledge is an intellectual process, skill is an activity based acquisition, but appreciation involves emotional experience; it is founded on emotional stability and discernment. In music especially, it is the culmination and reward of the learning procedures. Unlike the other two, it cannot be taught; it can only be stimulated by creating a conducive environment or situation and the student gains it with taste, discernment, sensitivity, perceptivity, insight and involvement. It is done in five phases: introduction/ motivation, presentation or exposition, contemplation, expression and critical appreciation. Two important aspects of appreciation need to be emphasised: the musical personality and musicianship grows in direct proportion to the extent of his listening to the music of others and to his ability to appreciate the same. Secondly, appreciation does not mean uninformed, blindly enthusiastic, unqualified admiration. It means giving due and adequate consideration to both merits and demerits in a balanced and critical judgement, and responding with pleasure and joy.

Teaching Devices

Teaching method is different from teaching device. A device is an aid, a contrivance, a mode or form of presentation; it is external to but integral with method in teaching.

Music teaching employs both teaching and fixing devices. The most important of teaching devices is of course, direct oral or instrumental communication by the teacher. This may be called exposition. This should be clear, unambiguous and straight forward in the first presentation, ornamentation developments, variations, and elaboration being superimposed gradually and progressively in subsequent lessons. This has the advantage of giving the student an idea of the whole and the nature of the learning task. The entire musical work should be presented at the very first instance by the teacher so that the student may evaluate it as a whole in relation to the parts. This is augmented again in a fixing device viz., review. Then the musical work is taught in its natural segments in separate lessons. In songs with both matu and dhatu, the dhatu - melody line - is taught first with careful attention to durations, gamakas, phrasing, relationship with tala-anga, constantly developing it and evaluating it in relation to the overall raga-bhava. Then the matu is fitted in with particular attention to meaningful and effective enunciation, diction and word decomposition. In the case of instrumental music, corresponding techniques of plucking, bowing, blowing etc., are taught. In teaching the melody line, the manual

techniques of gamaka are first expounded in slow motion, gradually increasing the speed to the desired level. Audio-visual aids such as film strips or video cassettes run in slow motion are of great help in learning instrumental music, including percussives. Then what is learnt is consolidated by progressive and cumulative joining: line to next line in a segment and segment to next segment in the song till the whole song is learnt. Fast phrases are always vocal or instrumental, taken first in a relatively slow speed with gradual acceleration so that the final product is clear, accurate and articulated in every detail.

The next step is to relate the present musical work to others in the same raga, first of the same composer and then of other composers revealing the similarities and dissimilarities through illustrations with regard to the ten vital characteristics of the raga and with respect to characterising and differentiating phrases etc. Then the melody structure of the song abstracted and studied in relation to the quintessential raga-bhava in elaboration. In Hindusthani music, this is carried out in relation to alap of gayaki of the respective form, pakad, treatment of particular notes and phrases, vadi-samvadi relationships etc. As a final step, improvisory elements involving individual creativity are introduced. All the teachership qualities are called upon at this stage to break through the shyness, diffidence, apprehension and other self-erected barriers in the student. In Karnataka music, the teaching is facilitated in kalpana svara formation through exercises in vocalises of the respective raga-sancararas in slow and fast speeds and in muktaya combinations of standardised combinations in percussive phrases. In ragalapana, the teaching is facilitated in taking the student from essential, characterising and differentiating phrases conjoined thorough continuity and logical coherence into brief contact and then gradually expanding the outlines with materials drawn from well known songs set in the raga and then by encouraging the student to proceed from the known to the unknown, from the simple to the complex, from the easy to the difficult, from the concrete to the general etc., Teaching neraval is facilitated by encouraging the student to discover, development of a given frame of melody line by progressive embellishment and progressive variation carried out with attention to the developmental potential of the respective raga.

In addition to the specific assignments in respect of curricular studies, the student may be given general assignments calculated to give him mastery over the medium. These assignments take the form graded vocal and instrumental exercises designed to fully explore and exploit the mental and physical resources peculiar to each individual student so as to have maximum control and manipulation.

Informal teaching devices include explanation, narration, anecdotes, verbal, pictorial, musical illustrations, humour etc., these reinforce memory, organisation, causal reasoning, evaluation, information, interpretation, comparison questions etc., in respect of the task on hand. It is important that this is a dialogue between the teacher and the student and not just a one-way passage. Assignments take the form of gathering study material by field activity and extra classroom work. Such activities include the establishment of comprehensive library of printed books, Mss, prescribed text books, reference books, printed books in a wide range of allied subjects, Mss. discs, wire and tapes, which are readily available to the student, secondly a picture

gallery of great musicians and composers may be set up. A museum of native folk and exotic musical instruments is also a necessary part of any seat of advanced musical learning. The students active participation may be enlisted in putting together so that his sense of belonging and involvement is intensified. As mentioned already, field work including cultural excursions to places of musical pilgrimage, musical sculptures, aradhana celebrations at Hampi, Thiruvayyar etc., add a dimension to the inner musical life of the student, besides enlarging his musical contacts, possibilities of recognition and appreciation of his/ her musicianship potential. If the department also has a wing for drama, it is very beneficial to write, cast and produce plays, in which musical themes, descriptive theoretical concepts, biographies of great composers and performers in music and dance actively involving music students. Birth or death anniversaries of regional composers and musicians may also be musically celebrated.

A few more informal devices may be mentioned. Feature films on great composers like Purandaradasa, Thygaraja, Tansen, Baiju may be screened for the benefit of students. Documentary films on folk musics of India, musical instruments of India and foreign countries, folk and classical dances of India, merits and demerits of singers as described in musicological texts, instruments techniques and similar things may be prepared and preserved in the archives of the institution. The students may be encouraged to maintain diaries recording the details of music heard. They may be taken to concerts given by renowned artists in the city. The music thus heard may be discussed in the class room so that they may understand and develop good discernment and critical acumen. An important activity of such a department or institution is to organise special lectures, lecture demonstrations, specialist concerts by guest scholars and guest musicians; these augment or lessen the load of curricular work besides providing the students the opportunity of exposure to specialists and scholars. Student initiative may be developed by their active intelligent participation in these. Visual aids may be pertinently mentioned in this connection: Use of the chalk board, bulletin board, drawings, graphs, diagrams, cartoons, photographs, stereographs, slides and filmstrips as informal teaching devices is of considerable value in the communication of musical skill and ability.

Fixing Devices

After the foregoing brief study of teaching devices, fixing devices may be considered. The mind of the student is not a stone on which a lesson may be permanently inscribed; it is like the wax which must be moulded and hardened. The first impression of a lesson is usually vague, diffuse or lost; sometimes peripheral aspects of the experience obtrude on consciousness and gain impressions. Therefore, first impressions need to be filtered, reinforced, defined and fixed by subsequent, sustained, directed devices. Of these two, viz., drill and review may be considered here.

Drill is often misunderstood as mechanical repetition to fix into a reflex habit. On the otherhand, it is a serious work activity which aims at perfecting a skill or strengthening associations to make them more permanent. Drill is exact repetition in which every detail is actively recalled and equal emphasis is given and organised in the original way. It is based on an appeal to memory. It increases command of tools,

knowledge and habit of work. Its importance in teaching practical music can not be emphasised strongly enough. Inspiration and creativity are subline culminations of a lot of perspiration and unceasing drill. The secret of good musicianship lies in the faultless perfection of the former shaped by inexorable drill. Therefore the drill is of great importance to the music student.

Attentive listening to the music lesson is heart of all drill. Therefore the institution should arrange a number of listening cells fully equipped with a recorder or a V.C.P. and head phone which can be run in slow motion at will. The student can play and replay, listen and see the recorded lesson as often as necessary in any desired part or parts. This will undoubtedly improve the quality of the drill, for it minimises erroneous repetitions. The teacher initiates the drill, corrects the practice periodically and returns the student to the drill till he/ she has perfected the lesson.

The listening cell serves many purposes; the student may use it for musical criticism, for research, for ethnomusicology, and so on. Most important, it is an excellent corrective device for he/ she may listen, see and to recordings of his own drill, or recital compare them with the examples lesson and modify the practice suitably.

Review is different from drill. Whereas drill makes responses automatic or reflex, review is to repeat, recognise and renew previous impressions; it is concerned with new experience, the establishment of new skills, or the solving of new problems with the help of what has been learned. It helps in diagnosing weakness in preparation, intensify understanding between teachers and students; it helps in consolidating what is already learned.

In review, the teacher helps the student to see the previous learning in a new light, in new relationships to recall the essential elements of the previous learning, to place varying accents on them in the order of their relative importances and thus to recognise the subject matter. The student attains new insights, new understanding and an effective recall and fixation of facts, skills and techniques. While drill is based on memory review is based on appeal to thought. Review is imperative in the teaching of music after every drill in practical lessons and in musicology. It is an excellent preparation for a new lesson.

Suggestions

I shall conclude this paper with a few suggestions on methodology of institutionalised music teaching :

1. During the Sixth Music Conference of the Bangalore Gayana Samaja in 1974, I had suggested that the teaching of music at post-graduate levels and professional standards may be shifted from the university to conservatories and other institutions of advanced learning. The University Music Faculties should be entrusted with academic issues and policies, curriculum, construction, examination systems, assessment techniques and research work. Improving the quality of research work is an urgent need; expansion of research into educational, psychological, acoustic, esthetic, and other aspects of music is a great need; Orientation of musical research with functional relevance and to cater to contemporary needs is a must; research on musical traditions on live music, audience research are equally important

desiderata. In addition, the universities should train musicologists, critics, art historians etc. Conservatories and special institutions should concentrate on producing performers, composers and teachers. The performance of the music departments of universities and institutions of higher learning in music in India and my personal impressions of university music departments and conservatories elsewhere, especially in Europe and U.K. have only served to confirm this suggestion.

2. Merits and demerits of both individual instruction and group instruction in music have been discussed above. The gurukula system seems to have passed beyond recall. There is thus a need to evolve a teaching method which embraces the best and eschews the worst, in both.

This is best done dividing the class into as many sub-groups as possible such that each small group consists of students of comparable age, aptitude and ability as far as practicable. Each sub-group is called a miniature class. Thus the class becomes only a unit of organisation, not of teaching. A climate of social mixing and independent activity should be maintained among these miniature classes. A series of lessons or a series of parts of a lesson are distributed among these, designed in such a way that there are interrelated and together form a well defined single goal or pattern. Suppose the class has to learn a song. Each miniature is actively involved in the learning procedure on a co-operative basis with the others. One sub-group furnishes the relevant raga lakshana, another tala lakshana, similarly the melody lines are copied on the blackboard, the word syllables are written at the appropriate place, word meanings are explained, elements characterising the composer's style are listed, the same composer's other songs in the same raga are listed, comparisons are taken up, polyvalent melodic phrases in the song, with affiliation to similar or subtly differentiated ragas if any, are resolved into regabhava specific to the given raga, differentiating and characterising phrases of the raga occurring in the composition if any are marked, potential places for improvisation are noted etc., etc., by the sub-groups, so that every student actively and intelligently participates in the learning. This work is done with the guidance and supervision of the teacher. It is changed by rotation from one musical work to another. Entire single words are allotted to individual sub-groups in the case of opus of related works. These may be allotted to different sub-groups to be learnt over the same period of time so that each group may observe, listen and benefit from the others. Goals and standards of achievement must be set for each group to facilitate cooperative work. Due consideration must be given to differences in aptitudes, abilities, interests and learning capacities of the different miniatures as far as possible. The teacher's contact with them should be intimate and continuous and he/ she should have overall control of all the miniatures.

3. Assessment and measurement of achievement and progress are part of any training. Objectivity in examination and evaluation are equally important. In this connection, I suggest a progress sheet may be maintained in the institution for each student. This should carry information on the hereditary, family social and environmental background of the student in respect of music; results; of aptitude tests; measurement of learning ability, skills, etc., are recorded; then the progress of the student in various aspects of music education such as content, information, skills,

sensitivity, disconcertment, mastery of musical elements like intonation, pitch range, technical elements, dynamics, speed, tempo, feeling, improvisation, imagination, imagery construction, creative ability, involvement etc., etc., are periodically evaluated and graded by the teacher. Corrective, developmental and intensifying procedures should be employed on the basis of such reports. Medical and psychiatric aid should be involved in diagnosing, treating or modifying physiological or psychological conditions to help each student to develop his or her own resources to fullest extent. All round development of the personality of the student with special regard to the individual characteristics through music should be the ultimate goal of music education.